

SIMULATING SPANISH INQUISITION CRUELTIES

VOLUME ONE

350



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WHOLESALE BOOK CORPORATION

48 East 21st Street

New York, New York 10010

SIMULATING SPANISH INQUISITION CRUELITIES

ALL NEW BONDAGE STORY

**ILLUSTRATED WITH 35
SPECIALLY POSED
MODEL PHOTOS**

VOLUME ONE

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SIMULATING SPANISH INQUISITION CRUELITIES

Mellissa Stuart, one of the foremost female bondage illustrators, was in quite a quandary about finishing her next bondage story illustrations about the Spanish Inquisition days, just given to her by her publisher. Mellissa was a stickler for realism in her bondage poses and most of the bondage models hated to pose for her because she kept them bound up in uncomfortable bondage positions until Mellissa thought they had the right type of pained and agonized expressions on their faces before being released from the strenuous bondage pose.

In fact, Mellissa was nick-named "Malicia" by the models, behind her back, because they thought Mellissa maliciously kept them bound in tighter bondage and for longer periods than the pose called for. The models would never willingly withstand the excruciating pain of Spanish Inquisition type bondage poses without fainting and delaying the proceedings or asking for twice as much pay for working as they usually charged.

Mellissa discussed her problem with the publisher, who consented to pay the extra wages since he was very anxious to have the drawings made from the posed bondage photos, which Mellissa used as a guide to making the illustra-

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tions for the Spanish Inquisition bondage story. Mr. Mennase, the publisher, offered the use of his palatial winter estate in Florida to Mellissa for the posing sessions, as he would be away.

He told Mellissa to use her own methods to have the bondage poses made, as long as she turned in the finished drawings on time before the deadline set for this new story. Since renting or buying costumes would be too costly, and as the poses were most important to be used for the illustrations, Mellissa decided to pose her models in lingerie and later paint in the correct type of Spanish costumes which the story illustration called for.

Greta, a sandy-haired pretty blonde pin-up model, became suspicious of Mellissa's intentions and did not want to pose at all when the group of models reached Mr. Mennase's Florida estate, as she knew that he was the publisher of the most realistic and widely published bondage type publications. So there was nothing else for Mellissa to do but to tie up Greta so as not to lose any time.

Mellissa took off her own dress so that it would not be torn or dirtied in the struggle and began overpowering Greta.



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Greta was dragged from the car and her dress stripped from her. This left Greta clad in black satin bra and black nylon panties, with a small decoration on the side of the panties. Mellissa placed a black wood stick gag in Greta's mouth which effectively muffled all further protests on Greta's part.

Mellissa attached a long length of rope around Greta's wrists and bound the unwilling model's hands behind her back, as Greta refused to budge an inch further onto the publisher's estate. Then Mellissa pulled on the cord binding Greta's wrists and forced her to the spare tire trunk of Mellissa's car.

Opening the car trunk, Mellissa forced Greta to lie down on the floor of the spare tire compartment of the automobile. She then bound Greta's ankles securely together. Next Mellissa forced Greta's feet through the spare tire so that Greta's knees were doubled up and she could not pull her bound ankles away from the spare tire, which held her securely and helpless in the trunk of the car.

Slamming down the trunk door, without locking it, in order to give the poor hapless model some air to dispell the gasoline fumes coming





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from the auto's exhaust pipe, Mellissa drove Greta to the spot where she had decided to work on the publisher's vast estate near the pool.

Greta's bra and panties had been dirtied up by the grease and oil in the trunk compartment, where she had been forced to lie down, so Mellissa ordered Greta to change over to a lighter shade of bra and panty outfit, while Mellissa set up a very strenuous and hazardous bondage pose for a new bondage model named Billee.

Billee wore her hair in a short cropped mannish style and for her arduous pose she had to climb up a tree. Where a branch forked out, Billee was ordered to be against this branch holding on for dear life upside down, while Mellissa stood up on a ladder in order to bring Billee's ankles to a higher branch up above.

This was a most perilous and dangerous bondage pose for poor Billee to undergo, for if Mellissa did not tie Billee's ankles tightly and securely to the upper branch of the tree, which had to bear the brunt of the entire body weight, then Billee would crash down to the hard earth below and she would have her brains knocked out or possibly suffer serious injuries if she fell!





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Billee was terrified of doing this pose but she gamely made a try at it. This particular pose would act as the guide for a prisoner at the Inquisition being hung by the heels from a Spanish ship's mast.

The strain and stress as shown on the victim's face was the particular expression that Mellissa needed in order to do the drawing, as clothing and background could be faked on the drawing, but the only way that Mellissa could capture the agonized victim's expression was to actually tie the victim into a strained grueling bondage pose.

Billee's expression of fright and strain was most realistic, as she hung by her ankles from the tree branches, hoping that her weight would not break the tree branches. Mellissa was quite an expert at bondage from long experience and she had knotted her ropes deftly, so that there was strain and stress on every part of Billee's body, but not enough to harm Billee physically.

Billee's tormentor had thoughtfully bound a large rubber ball gag around the terrified model's mouth to stifle any outcries which she might let out involuntarily. This gag, while crude, was quite effective.





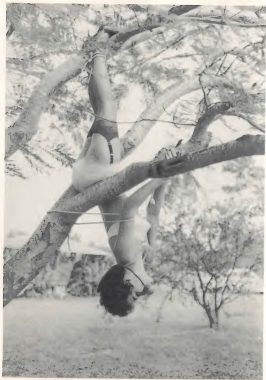
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Mellissa bound the victim's wrists to another branch after affixing the gag in Billee's mouth so now the model was helplessly bound and gagged. This was a modern day version of an ancient Spanish Inquisition torture ordeal, in which the accused person was put through a series of agonizing tortures to make the person either admit the guilt of the crime for which accused or suffer painful consequences if the person refused to admit having committed the alleged crimes.

Blood rushing down from the feet to the victim's head soon brainwashed the victim into admitting the most heinous of crimes during the Spanish Inquisition. This bondage position was one with which Billee was familiar--only in reverse.

Usually, the victim stands on the floor and has her hands pulled up behind her toward the ceiling. In the standard position, any attempt to pull the victim completely clear of the floor will probably result in a dislocation of the shoulders. The torturers of the Spanish Inquisition were well aware of this fact. By turning Billee upside down, it was possible to suspend her in mid-air without any risk of permanent injury.





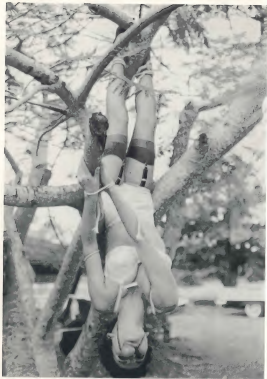
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As she twisted and squirmed, Billee hung face downward for what seemed to be an eternity. The gag stifled her screams, but the futile attempt was part of an involuntary effort to relieve the terrible tension.

Flashbulb after flashbulb exploded, Mellissa making sure that no possible camera angle had been overlooked. Only after Mellissa achieved complete satisfaction did she lower Billee to the ground again. All the while Billee had been suffering, hanging by her feet from the tree, Mellissa had been calmly puffing away on a cigarette.

Billee came to rest on the ground, shrugging her shoulders to make sure that she still had the normal use of them. Every muscle in her body ached from the unusual strain that had been put on them. This pose sure had been rough on her.

Billee was very tired and virtually exhausted by her tough bondage pose, hanging upside down, with the blood rushing to her head. This terrific strained bondage position had made Billee feel dizzy and nauseous. Billee needed a long rest in order to clear out the cob webs from her head before she would be able to tackle the next counterpart of a Spanish Inquisition



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ordeal that Mellissa had in store for her.

Billee, of course, had been bound and gagged before and she considered herself able to "take it", but this strenuous pose had really exhausted her. For the first time in her short bondage modeling career, Billee wished that she had not agreed to work for Mellissa. Billee had earned a well-deserved rest and since Greta was still reluctantly changing her costume, Mellissa decided to give Mamie, a dark-haired attractive model, an opportunity to pose in a copy of an ancient harness bondage outfit.

Mamie stared in astonishment at the curious body harness, which Mellissa had brought with her in her efforts to duplicate old-time Spanish Inquisition torture ordeals. This harness had three straps riveted on one side and three other strap buckles on the other side of the belt harness.

These straps were quickly buckled tightly around Mamie's body and she felt some of her breath leaving her body, as Mellissa squeezed the restraining harness belt as tightly as it could close around Mamie's waist. At the sides of the restraining belt harness were attached a pair of steel manacles into which Mellissa





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snapped Mamie's wrists and locked the manacles with a key. This fastened Mamie's hands solidly to her sides and at the back of the restraining belt were another set of straps on each side, which buckled securely around Mamie's elbows, rendering it impossible for her to move her arms or wrists.

It felt as if she was being squeezed tight on a vise, as Mellissa tightened up the harness straps, taking in the slack after Mamie's waist had constricted quite a lot from the restraining belt.

Made to lie face downward on her stomach on a canvas chaise lounge, Mamie felt as if the thick leather straps were being squeezed deep into her abdomen, as her body weight made the straps and steel buckles dig deep into the fleshy part of her stomach!

A cloth gag over Mamie's mouth prevented her from speaking and even if Mamie had wanted to talk or make some sort of protest, it would not have done her much good, as Mellissa would have paid scant heed to any of Mamie's pleas. After completing Mamie's bondage and seeing to it that Mamie's ankles were bound securely, Mellissa brought out a small paddle





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to use on Mamie's buttocks in order to get a good pained expression on Mamie's face for the photographs. It was not necessary to use the paddle on her to create a realistic look of agony on Mamie's face, for her expression of pain and discomfort was the real thing.

She did not need the sting of the paddle to get the right expression on her face, for she actually was in great discomfort. The belt strap that was buckled across her buttocks and underneath rubbed unmercilessly against her thighs, chafing her limbs and making her most uncomfortable.

There was genuine pain mirrored on her agonized face and Mamie wondered to herself how long the Spanish Inquisition prisoners could have held out under such grueling punishment before they succumbed.

It was a most severe paddling that Mamie received from Mellissa, most of it really not quite necessary, but Mellissa firmly believed that realism was more effective for better facial expressions than by merely faking the blows. Mamie had been a bondage model before but she had never worked for such a stickler for realism in her career as Mellissa.



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It was rough on the models and this was why they asked for and received double pay. This arduous type of posing was much tougher than just posing for pinup photos.

Mamie liked being bound up, which was one of the reasons that she had consented to do bondage modeling work even for Mellissa, who was well noted for her stringent bondage poses. Now, for the first time since taking up bondage modeling posing, was Mamie getting a real taste of suffering. For when Mellissa took an assignment to make up a set of illustrations for the publisher, she put her whole heart and energies into it in order to produce the best illustrations of which she was capable.

Mellissa's illustrations had to be as realistic as it was possible to make. That was why Mellissa selected the best models obtainable--those who would not mind some discomfort and a little pain. Those who complained or were not willing to undertake the hard work were not used again.

Mellissa always chose those models who performed well and thus insured herself to get the best poses possible--nothing less would do for her.



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Mamie did not mind the restraining belt, but the pressure of the buckles and handcuffs digging deep into her flesh made her desperate and anxious to be released so that she could change her uncomfortable bondage position.

In due time, Mamie was released and it became once again Greta's turn to work as the victim of the Spanish Inquisition type torture. For this new pose, poor Greta was bound tightly and securely by Billee, the model, to an easel type straw practice target. This practice target was of the type used during medieval days when the Spanish Inquisition victim faced the ordeal of the flying axes and knives.

The unfortunate victim in those days was tied to a target and the proof of the victim's innocence was decided he or she lived through the ordeal, without getting hit by the flying axes and knives. Then they were set free, sometimes missing a hand or a foot during this hazardous ordeal.

Most of these victims, once hit by the flying objects, often bled to death after being released from the target spot. This was a replica of the scene that Mellissa wanted to duplicate.





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To add more atmosphere to this pose, Melissa had Greta gagged with a harness strap ball gag, which had been copied from an ancient brank type gag used in the olden days of the Spanish Inquisition. Greta had no voice in the selection of the pose, for almost before she realized what was going on, the straps of the ball gag were buckled around her head and she was speechless.

The rubber ball filled her mouth to capacity and bulged out, making it impossible for Greta to talk. Billee wound the rope around Greta's hands over and over again, so that Greta could never work her hand free from the target.

Her ankles were bound tightly together. There was only a little room for her to move her feet away from the target in order to ease some of the strain on her body, which was pressed up against the straw of the target.

The ends of the straw padding were coarse and rough. They rubbed against her flesh, making her get the urge to scratch. But this was impossible for her to do. Not being able to scratch where it itched her was worse torture than being bound and gagged to the model. Her face grew tense and strained from the



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desire to scratch her flesh or at least to push away the straw which was irritating her flesh.

Billee thought that Greta was doing a remarkable job of acting, not knowing that Greta's distress was the real thing. The ends of the straw clung to Greta's skin and panties and even worked their way into her stomach, causing her a great deal of discomfort. However, neither Billee nor Mellissa knew just what was the cause of Greta's wriggling and squirming.

Then, to make matters worse, Mellissa ordered Billee to spank Greta hard to make her stop trying to squirm around to avoid the annoying straws of the target, which itched like the "hair shirts" of the Spanish Inquisition period. These "hair shirts" used to be stuffed with thorns and thistles and the victims were forced to wear them to make them confess to their sins.

Fortunately for Greta, she was only being spanked with the palm of Billee's hand rather than the hard wooden paddle and thus the chastisement was not as severe as if she had been struck with a paddle. Greta made a most appealing victim as she gazed at her tormentor. Mellissa was very well pleased with the hurt



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expression on Greta's face, as she faced the camera.

It was no picnic for the unwilling bondage model to pose in this undignified and uncomfortable bondage position but now that she was doing it, she felt a glow of pleasure at being bound so tightly. Greta was a trifle puzzled at her reaction to not minding being tied up, for she felt that she was helping to create something new and different in the way of illustrations for the bondage publications.

Greta's arms were extended outwards and bound separately. The unique copy of the ball gag, while uncomfortable, was new and different than any other type gag that she had ever worn before while posing. With her hands pinioned in this stringent manner, Greta was as helpless as a baby and utterly at the mercy of her captors.

The thrill of bondage was something that Greta had experienced infrequently, as she was primarily a pinup model, used to posing in briefs and bra, standing prettily on tip-toe on her stilt-heeled patent leather shoes. Melissa's choice had been a very good one, for the pretty blonde, with her lovely body and



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complexion, bound helplessly, made a very attractive illustration that had great appeal to the bondage devotees.

Mellissa felt that with a little more experience and knowledge of bondage, Greta would make a very popular bondage model, who would be very much in demand by the various bondage magazine publishers. Greta had a very sensuous figure that was most attractive to men.

Since the majority of the viewers of bondage type publications liked well-formed models, Mellissa had chosen Greta to pose for this very reason. Of course, Greta had to be shanghaied into posing but now that she was in bondage, she was instinctively doing a very good job of it, which pleased the illustrator a great deal.

Mellissa was always on the lookout for new and vivacious models, who could be trained to become bondage models. Bondage posing was a great deal tougher on the model and a lot more trying than posing for pinup photos. However, since the pay was higher for bondage posing, Mellissa was able to obtain girls who were willing to undergo this stress and strain because of the more lucrative salary paid to them.



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That reason, plus a natural liking for being tied up, was why Billee had become a bondage model. She was now fully rested up from her previous ordeal and ready to take over, after Greta had been finally released from her bondage position, which had been so vexing to her because of the annoying straw.

Billee was to be tied to the bow of a boat, to sort of imitate the early days when the Spanish Fleet went out to battle the enemy. A girl's figure was carved on the forward end of the boat to bring good luck and ward off the evil spirits.

Since a large boat was not available, Mellissa used a small boat, onto which Billee was bound. Billee was to portray the role of the living "shock absorber" for the boat crashing down on the enemy.

A long piece of rope was wrapped securely around her long legs, from her gartered thighs down to her ankles, binding her to the front of the boat securely. Once she was bound, however, Billee wanted to be free as her bondage was most tiring. She wriggled and twisted, trying to free herself of the bondage to this boat.





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But Mellissa was a professional and she had done her work very well. Picking up the poor model's right wrist, Mellissa tied it to the side of the boat. Using more rope, she tied Billee's recumbent body tightly to the boat, so that the girl could hardly move a muscle!

As a final evidence of her authority, Mellissa would a long silk scarf around Billee's mouth, closing off all speech. Billee lay panting helplessly in her bonds. She heard the photographer move across the grass to adjust her camera. And once again the old familiar thrill of being powerless sent a shiver of delight running up her spine.

Billee recalled that she always had the desire to be tied up. It started when she was in her early teens. She lived on a farm then and all the older children used to gather in the big barn to play after school. They used to rough and tumble in the sweet-smelling hay, piled high in the barn loft.

One day a tall playmate of hers named Donna playfully pulled her hands behind her back and tied them securely with one of the many lengths of rope which were always to be found around such a barn.



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At first, Billee became angry and struggled to free her hands. But when she found she could not, Billee lay back panting in the hay, looking up at the triumphant face of her playmate. Then suddenly she felt a thrill of pleasure at being helpless.

It was a new and wonderful feeling. She thought: "How strong Donna is--it's fun to be her slave!"

The two girls found many occasions to be together after that. And when Donna discovered that Billee really did enjoy being tied up, she invented many ingenious ways of satisfying her new-found thrill. Sometimes, with a long length of rope, she would bind her tightly to a tall beam in the barn and tickle her with a straw, while Billee wriggled deliciously.

One time, Donna blindfolded her friend with one of her soft silk scarves before binding her wrists behind her back. Billee learned then how even more thrilling it was not to be able to see what was being done to her. But she had no idea at that time that some day she would wind up tied to a boat--and get paid for it! As Billee grew up and left the farm to take an office job in the city, she gradually forgot about Donna.



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But Billee never forgot the exciting delight of being dominated by an aggressive girl. The girls she met in the city were nice--but so unexciting! None of them reminded her of Donna--but then it happened

Billee was at a party one night. It was at the home of a young woman who had earned a reputation of being one of the city's leading photographers. From a friend, Billee had heard that this woman specialized in taking unusual pictures of girls and that she made a very good income by selling these pictures to magazines or selling the photos to illustrators to make captivating drawings for bondage publications.

When Billee arrived at the party, it was already in full swing. Half a dozen couples were dancing and drinking in the luxurious living room. In another room which was fitted up as a photographic studio, she found her hostess busy behind a large camera stand, getting ready to take a picture of a lovely dark-haired girl. Strangely enough, the girl was lying bound and gagged on what appeared to be a section of a railroad track. As she watched, Billee felt the old shiver of delight run up her back. She wished that she might have been the girl who was being photographed!



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After the photographer had taken several pictures and released her model, she came forward and introduced herself to Billee, who noticed that the woman had piercing black eyes which seemed to bore right through her. This was Billee's first introduction to Mellissa Stuart, noted illustrator and photographer.

"Do you think that it would make a good picture?" she asked. "And how would you like to be a model, too?"

Billee nodded happily. "Oh, yes," she replied. And without thinking what she was saying, Billee added: "I've always loved being tied up like that!"

The young photographer's eyes widened. She looked at Billee thoughtfully. "Perhaps we could do something about that," Mellissa answered casually and, drawing Billee's arm through hers, led her into the bar for a drink.

Billee learned that the woman's name was Mellissa Stuart and that she specialized in something she called "bondage photography." The picture she had just finished was one of a series she was now doing for a magazine and she was looking for a new model to work with her.







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"Perhaps you would like to see for yourself how it is done?" Mellissa asked and when Billee consented, she was led into the studio. Mellissa bound a scarf around her eyes and tied her wrists tightly behind her back. That was Billee's start as a bondage model and now she was earning a lot of money doing what she enjoyed.

It was now Mamie's turn to be bound up in order to give Billee and Greta a chance to recover from their recent bondage ordeals, after the former model was released from her stringent boat bondage.

Mamie was always willing to cooperate with Mellissa's strange whims, no matter how bizarre they seemed to be at the time, and everything turned out all right in the end since Mellissa was so well experienced in bondage. And, of course, once the young model was tightly bound, there was nothing she could do about it, anyway!

It was just in this way that Mamie found herself transformed into a trussed up captive, tied onto a bamboo chair, with its bottom removed and Mamie tied to the lower part of the chair. A rubber ball gag was menacingly dangling from Mellissa's hand.







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Mamie wondered what Mellissa was planning to do with ball gag but she did not have to wonder for long. . . . As Mamie had suspected, it wound up across her mouth.

"Stand over here!" commanded the illustrator in a stern tone of voice. "You are about to become a helpless captive and victims may not move without permission!"

Mamie now felt the old, delicious thrill of anticipation run along her spine, as Mellissa tightly wrapped a long length of rope around her wrists, which were forced close to Mamie's thighs. Another rope just below her thighs similarly imprisoned her wrists.

Then a third rope pulled her knees cruelly together. And, finally, her ankles were also tied up. Once again Mamie was trussed up, helplessly unable to move her hands or legs!

This was a very effective bondage gadget, made from a patio chair, which was similar to the diabolical Spanish Inquisition times, when prisoners were bound to steel chairs and molten metal poured over them, suffering excruciating pain by this method of torture, until they finally confessed to the crime of which they were accused.





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There was no way that Mamie could move her body to ease the strain on herself and the awkward bondage position made it a cramped and tiring bondage pose, that Mellissa had created to duplicate some of the exhausting Spanish Inquisition ideas used to make captives capitulate.

It was now getting late in the day and Mellissa was well aware that photographs outdoors come out better when taken a few hours before the sun sets, so she decided to call it a day and start fresh again the next day, with well-rested models. It had been a most trying day for all the bondage models and they were glad that the work was finished for the day, even though they still had to undergo similar types of bondage poses on the following day.

THE END OF VOLUME ONE

(Further unique and unusual bondage poses will be illustrated in Volume Two, which will be published shortly. Be sure to purchase the next volume at the same place where you obtained this book or write direct to the publishers, The Nutrix Co., 35 Montgomery Street, Jersey City 2, New Jersey, sending \$ 3.75 plus 20¢ postage to obtain Volume Two).

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